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throughout and simply panelled with English oak, while in the ceiling takes the form of shallow fan vaults with pendants. It is a noble room overlooking the river, with a grained bay terminating in heavy bosses and firm old window seats.

These three rooms complete the suite, and if you include with these the main hall and the glass enclosed arcade into which they open, you can conceive of hospitality on a scale for which few houses can furnish a parallel. The dining room has the river view across the hall. This is panelled and ceiled in San Domingo mahogany with a sectional frieze in which mythological boys are painted on a silver ground. The sideboard is built in, and has Colonial features with doors made up of small glass panes and tracery.

The billiard room opens out of the dining room and looks riverward. It is panelled in American oak and has an extremely pretty domed ceiling that is covered with long tent lines of plate relief in delicate blues and creams.

An article might be written of the woods used in the house. Such costly woods as rose, mahogany, and English oak used in such profusion can only be secured by somebody's provision that a certain rich man will yet pass by. The breakfast room is one of the prettiest of the house, its pilasters being filled in with oblong slabs of the gum tree, at least six feet across, which here gives the height, and as creamy as satin. Above this is a painted frieze on canvas, in which the great American bird and its compeers are found, and a painted ceiling on which are the signs of the Zodiac, and such appropriate legends as.

A day for gods to stoop,
And men to roar.

The golden sun salutes the morn,
And gallops the Zodiac in glittering coach

Waked by the circling hours
With rosy hand unbarred the gates of light

So here hath been dawning another blue day;
Think will thou let it slip useless away;

Out of eternity the new day is born;
Into eternity at night will return

The childhood shows the man
As morning shows the day.

The "den" is the last room returning to the main hall and looks out onto the terraces landward. It is lined and ceiled with red birch, and the painted frieze was intended to set forth the legends of Sleepy Hollow but was not yet executed when the house was visited. On ascending the staircase three stained glass windows screen off the second loggia and give light to the hall.

The loggias on the second and third floors are larger than that of the first floor and if they have not the marble walls and modelled cherub heads in the ceiling after the old Luca della Robbia process, are even more brilliant in color, as they are lined and ceiled with dazzling enamelled bricks with diapers in color.

The room of state on the second floor is Mrs. Rockefeller's bed room which is luxurious with mahogany inlaid in Renaissance ornament of white oak. By this must be understood the entire trim, and the room is very large having four great windows. Adjoining is a large bath and dressing room wainscoted in mahogany. Mr. Rockefeller's private room is in the opposite corner over the library and is in red birch.

The bed rooms are all in different woods, maple, gum, red birch, and filled with pretty details. The general aspect is cheerful. The walls and ceilings are painted in one with wreaths and lattice, in another with leaves and garlands; a third is Egyptian, and a fourth is aboriginal with Indian trophies. In Miss Rockefeller's room one of the panels flanking the graceful little fireplace is an onyx clock with silvered pendulum, and hands set among carved garlands.

Young Mr. Rockefeller is housed in the third floor where there is an interesting fireplace of Numidian marble, and desks and cabinets built in the walls of dark oak. Still above is a large tower room with a fireplace framed in old Dutch tiles. From this room a little staircase leads up the tourelle and out on the battlements, which command the entire panorama of the river, and from which Mr. Rockefeller can see the gleaming white tower of his neighbor Mr. Jay Gould among the trees, and the castle of Mr. A. S. Hatch on Castle Hill.

The servants' quarters are in the remote up river end, cut off by a hall and are commodious and complete with bath rooms and sitting rooms with open fire places. The kitchen is finely equipped for the future demands of hospitality, and there are two elevators, one a dainty passenger cage.

But the house proper if the most important is still but one feature of this estate. On each side of its length are spacious

terraces granite walled with wide flights of steps that amalgamate with, and accentuate the architecture. In line with these landward are the stables. These are colossal. There is stabling for thirty-two horses and adjoining a lofty enclosed riding court that would shelter a circus. These, with lofts and accommodation for the stable attachés above, and the farming implements beneath cover three acres.

The place is laid off with a view to the *ensemble*. In the valley is discovered the pretty building with its granite tower, decidedly a feature of the landscape, which furnishes the water supply. In another part of the grounds equally well housed is the electric light plant. There are still to be extension glass houses built, and about, among, and around on these in the inclosure of 1,000 acres, fine roads are building, entered by the gray porter's lodge at one end with a corresponding exit below.

Such a brief description leaves much unsaid. The extent and scale of the place has given new impetus to the kindred arts in interior decoration. The designing of the electroliers alone has given a years income to one man.

SILVER TABLE WARE.

MYTHOLOGICAL figures exquisitely wrought in relief are now introduced on the handles of silver spoons, knives and forks. A soup ladle has Jupiter with the eagle and scepter, surrounded by the gods and goddesses of Olympus, Cupid appearing on the reverse with torch and bow. An oyster ladle displays Hebe, the cup bearer of the gods, watched over by the eagle of Jove. Wine jars and the vine indicate her vocation. On berry and salad spoons, Paris, the son of Priam, presents to Venus the golden apple. On table spoons Venus is drawn by dolphins driven by a winged Cupid, the surrounding emblems being a quiver, doves, torches and a burning heart. Dessert spoons are adorned with bas-relief figure of Orpheus in search of his wife Eurydice, playing on a lyre; also male and female heads. Tea spoons have Diana and her nymphs surprised by Pan, with dead stag, quiver, etc. Coffee spoons have figures of Bacchantes amusing the infant Hercules and teaching him to dance. Hercules appears on table forks, sitting by the Queen of Lydia, who is surrounded by her maids. On dessert forks the Sybil unrolls the scroll of fate, eagerly scanned by a votary. Meat carvers show Hercules dragging to the feet of Eurystheus the wild boar that had ravaged the country. On game carvers Actæon is being devoured by his dogs. On dinner knives Bacchus feeds with the juice of grapes the sacred panther; the reverse has appropriate emblems. Dessert knives have the figures of Bacchus and a Bacchante; on the reverse side are amphoræ, pipes, etc. Breakfast knives show Orpheus charming the wild animals; on the reverse, the lyre and heads of animals. Diana and her dogs sleep on mustard spoons, with wild animals displayed in repose. Satyrs on salt spoons receive instructions from Sylvanus, a rural deity.

ANTIQUE bronze effects can be given to iron, lead, brass and any composite metal by dissolving one part of sal ammonia, three parts of cream of tartar, and six parts of common salt, in twelve parts of hot water. This solution is then mixed with eight parts of a solution of nitrate of copper of the specific gravity of 1.160. A uniform film of some vegetable oil is first applied to the article to be bronzed which is then exposed in a heated oven to a high temperature, but not sufficient to carbonize the oil. The metal absorbs the oxygen given out by the decomposing oil, forming at surface a thin coating of brown oxide which admits of being finely polished. The addition of alumina to the bronze gives brilliant effects.

THE designs for the grand old leather work of the 17th century used for hangings and upholstery were first beaten up in sheet copper which was then chased. From this a metal cast was taken which formed the matrix or die with which the leather was stamped. The same process is now used for embossed leather and embossed paper hangings. Where especial brilliancy of surface is required the leather as in the old work is covered with tin foil and finished in colored lacquers.

To gild embossed leather it must first be dusted over with very finely powdered yellow resin or mastic gum. On this the gold leaf is laid, and then pressed down with a flat iron tool, square or round at the end, which has been previously heated. The resin or gum is thus melted, and the gold leaf closely adheres. The superfluous gold is then rubbed off with a cloth. A composition of gum sandarac and shellac reduced to powder will serve the same purpose.